

## Unit Four – Learning About Cultures Around the World Through Literature

### Introduction to the Unit

**Essential Questions:** *How does literature reflect the characteristics of a culture? How can we think critically while reading literature and studying cultures around the world?*

This social studies unit focuses on the reading of folktales as a means for students to further develop their reading skills while also learning about cultures around the world. The CCSS ELA standard RL.3.2 calls for third graders to be able to recount stories, including fables, folktales, and myths from diverse cultures, and to be able to determine the central message, lesson, or moral and explain how it is conveyed through key details in the text. There are two major standards as well in this unit CCSS.ELA-Literacy.RL.3.5 which refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections and CCSS.ELA-Literacy.RL.3.6 Distinguish their own point of view from that of the narrator or those of the characters.

Further, on standardized tests, students are often asked to determine the moral or life lesson that is being taught through a fable, folktale or myth, showing how details support that lesson. These stories may be used in on standardized tests because of the way it is possible to assess high level comprehension, especially interpretation, with a short amount of text. We deliberately planned this unit so that it falls before the New York ELA exam and provides you and your students with an opportunity to practice interpretive work at this point in the year, but we also see great benefit for students' social studies learning. In addition, this unit provides an introduction to the world of folktales that will serve your students well in their up-coming writing unit devoted to the writing of fairy tales.

Folktales, fairy tales, myths and the characters in these tales have been so influential in literary traditions that countless modern stories are adaptations or allusions to these original tales. Then, too, these tales--like the stories that are part of religious traditions--reflect the beliefs, traditions, and history of people around the world. One can gain a glimpse into American history and culture by learning the tales of Paul Bunyan and Johnny Appleseed, and in the same way, one can gain a glimpse into the history and culture of Brazil

by learning about the tales of Saci Perere. Throughout the unit we make use of the term folktales as an umbrella term that includes fairy tales, myths, legends, and tall tales -- stories that are part of an oral tradition of storytelling, passed from person to person and often from generation to generation.

Within this unit, the invitation to think between the countries that students have studied and the tales that are part and parcel of the fabric of those countries is an invitation for students to continue the intellectual work they have been doing all along. Throughout this year long curriculum, you have invited children to work collaboratively with each other to begin to construct a knowledge of first their own country, then of two very different far away countries, then of yet another country. As children have worked to become familiar with these countries, they have learned to pore over photos, maps, videos, statistics and timelines, and to use scraps of knowledge they glean to construct an initial understanding of a country. They've learned to apply that initial understanding to later work--applying what they know about the US to a study of Brazil in order to think about how life in Brazil is different and the same as life in the US and to think why that is so. They extended that work to include China and then other countries.

This unit expands the resources that students study in order to get to know a country to include the folktales, fairy tales and myths of that country, and the unit also provides students with an opportunity to stand back from all their individual studies of countries to look with a more wide-angle lens, this time, at all the countries they have studied.

In the beginning of the unit, you will teach your students to read folktales with the lenses of daily life by studying the illustrations and events in the stories, to study the setting by considering geography and what they know about urban and rural life, and to study the values upheld or lessons taught by thinking about messages of the texts. We recommend that you organize these folktales by country or region, and set students up to study the texts in small inquiry groups. Ideally, students will begin reading literature from places that they have studied, like China and Brazil and then will read the tales of less familiar places. This of course, will depend on the selection of texts that you have. As your students read, interpret, and use folktales as a tool to learn about various countries or cultures, you will also teach them to read with nonfiction by their sides.

Next, you'll encourage your students to read tales from another region or culture, again comparing and contrasting the information found in various texts. This will likely lead students to conduct quick research based on questions that emerge from their reading. In addition, we suggest that you teach your students to read folktales critically, questioning stereotypes and power dynamics within texts. Later in the unit you will teach your students

to look across many stories in order to compare and contrast the tales within and across countries and regions. We suggest that you end the unit with a study of the same tales -- Cinderella or Red Riding Hood -- across different regions.

## Getting Ready

- As mentioned above, you organize your folktales according to the country or region of origin. Students will begin by studying folk tales from familiar places, so you will want to have stories from Brazil, China, and other familiar places. You will probably want to incorporate tales from Africa, Greece and India in order to make use of the wealth of literature available and to bring a truly global perspective to your unit. In addition to trade books you may also make use of digital texts that can be found online. We have assembled a bibliography by region for your use.
- You will want to be sure that your students have access to nonfiction texts that complement the folktales they are reading so that they can read these texts side by side, moving from one text to another.
- Create a text set that you will use to read aloud and demonstrate with in whole class lessons.
- While this is a social studies unit, it highlights more reading on the part of students and this has implications in terms of the levels of the texts available and the reading levels of your students. In order to give students access to the texts you may choose to form heterogeneous groups or partnerships where more skilled readers can read aloud to others. You may also choose to make use of books on tape or videos for students.
- If technology is available, the internet is also great resource to find answers to students' new questions. You may provide a list of child-safe internet browsers that will enable them to find the age appropriate information they are looking for, depending on the technology experience of your students. If there is a computer teacher at your school, perhaps this could be an area of collaboration. You may also choose to browse these sites yourself and create nonfiction text sets of relevant information if lack of computers or experience is an issue.

- Lastly, you will need a range of stories told from the viewpoints of different countries to support the work in the third bend. We use Cinderella as the central story, but there are plenty of options based on resources and interest of the students. You may even have different groups of students studying different stories, such as another group researching Little Red Riding Hood across different cultures. Many of these cultural versions are told in picture books, which are the ideal way to go, since the illustrations are also a source of information. However, you may be able to also find some full text stories online as well.

## Assessment

You may decide, for the assessment in this unit, to ask your students some text-dependent questions that are not unlike those that they could be given on the ELA (or whatever high stakes exam your students take.) You could, for example, ask them, ‘Which of the following summaries best matches this folk-tale?’ or a part of this folktale. Then again, you could ask compare and contrast questions: “How are these two versions of XYZ different from each other?” Or take a line regarding the cause and have them talk about which line would represent an effect. The good thing about such an assessment is that it would give your students practice tackling the sorts of questions they’ll encounter soon; the bad thing is the assessment would not be exactly aligned to the unit.

Alternatively, you could ask students to read a folktale that relates to a country the class has studied, writing-around the folk tale to point out ways in which the folk tale seems representative of the country they’ve studied. Then you could do this same assignment as a post-test.

## Social Studies Standards

- 3.2** *The American culture and cultures from around the globe share similarities and demonstrate differences in terms of their values, traditions, beliefs, holidays, and lifestyles.*
- 3.3** *Communities from around the world interact with each other and exchange cultural ideas and practices*

**3.9** *The causes and effects of human migration and settlement vary in different world regions and may be influenced by the physical environment.*

## CCSS Standards

**CCSS.ELA-Literacy.RL.3.2** *Recount stories, including fables, folktales, and myths from diverse cultures, and to be able to determine the central message, lesson, or moral and explain how it is conveyed through key details in the text*

**CCSS.ELA-Literacy.RL.3.5** *Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections*

**CCSS.ELA-Literacy.RL.3.6** *Distinguish their own point of view from that of the narrator or those of the characters.*

## Vocabulary

<b>Here is some vocabulary suggested by the National Social Studies Curriculum:</b>  region culture cultural history folktale interconnection global myth legend	<b>Some Tier Two words may include:</b>  tolerate reform perseverance quickly perspective common
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## Bend I: Studying Folktales to Learn about Countries We Have Studied

### **Guiding Question:**

*How do the folk tales that are important to a country seem to reflect the characteristics of that country?*

### **Launch the Unit with Read Aloud**

While many, if not all, of your students will be familiar with folktales and fairy tales, you may choose to begin the unit with an examination of the similarities and differences between folktales, fairy tales, myths, legends, fables, and tall tales. With this goal in mind, you could select a story from each of the various subgenres, read it aloud to your class, and guide students to note the distinguishing features of the text. Your students will probably benefit from creating a chart of these features and this anchor chart can serve as a resource for students throughout the unit.

In addition, as you read these texts aloud you will want to model your thinking for students so that they see and hear you thinking about the texts in terms of their defining characteristics, the lessons of the stories, as well as the ways that you can glean information about a culture from a piece of literature. Of course, as in any read aloud, you will want to prompt students to talk in their partnerships so that they have practice trying these same ways of reading with your support. You will probably also want to show students that you move from literature to nonfiction texts as a way to confirm or revise ideas developed from reading literature. For example, when reading *Grandfather Tang's Story*, you may think aloud about the animals and then turn to a nonfiction resource, even a website, in order to extend your thinking. "Hmmm..." you might say, "it says here that geese represent resourcefulness, so when the character becomes a goose so he can fly away and escape the crocodile, that shows resourcefulness."

In the beginning of the unit, you may choose to have your students jot a few notes during read aloud as a way to assess their skills and determine the path of your unit. Certainly, if you find that most of your students need significant help determining the lessons or messages of the stories you read aloud, you may choose to focus the unit largely on the skill

of interpretation. If this is the case you may return to the character or series reading units from the beginning of the year as a resource for teaching points. After practicing their interpretation skills you could then guide students to use the texts as a means to study culture, as described in greater detail below. Of course, you may choose this path for a small group of students as well.

Once you have set students up with foundational work in reading and discussing folktales through your read aloud, you will want to move students into inquiry groups so that they are reading stories from the countries they have studied. We recommend that you provide students with folktales from countries they have studied so that they can draw upon their background knowledge. If you do not have the books you need to do this, some inquiry groups may need to read folktales from countries that are less familiar. Providing these groups with video clips or nonfiction books about the country or culture might help them develop and draw upon background knowledge while reading.

### ***Teach Students to Read with Lenses***

You will want to teach your students to read folktales with the lens of culture, asking ‘How is the story structured?’ It is important for children to realize that texts are not all structured the same way, and to be able to talk about the way in which a text’s structure matters. For example, students can notice that texts from one country may all be structured the same way, and can speculate whether there is something about the culture of a country that influences the predominate text structures in folktales from that country. Youngsters can also look at the cause and effect structures in folk tales, and become accustomed to talking about the portions of the text that convey the causes, or the effects. All of this work doubles as test-preparation for New York State’s ELA test.

When you first ask students to read literature and think of it as a way to learn about a country, your students may find this challenging. It is not easy to notice or name cultural aspects of the folktales they read, instead they may focus on the more readerly aspects of plot, character development, or message. Of course, you will want this to continue and you will encourage and compliment students when you see them reading and talking in these ways. But, you will also want to extend students’ reading repertoire to attend to cultural indicators while reading. Many teachers have found it helpful to teach students to read (or listen to texts as they are read aloud) with particular lenses. For example, you could set some students up to read paying particular attention to the characters’ clothing, wondering how the clothing might reflect their status, or occupation, or the geographic environment. Other students might pay particular attention to the language that is used, wondering if the names of characters or places, or the syntax of the text is indicative of the culture. Students



may need to use context clues to figure out the meaning of unknown words or phrases that are left in the native language. You may guide other students to read the text looking for objects or places that repeat wondering how these may be significant symbols within the culture. Another group of students could read with the lens of social class, looking for ways characters are depicted as wealthy or poor. The goal is to show students that these stories have a wide range of possibilities for reading to learn and can be reread with different lenses to learn about the culture represented. You may set your students up with a set of questions that can guide their work of reading with lenses.

When reading folktales we can read with different lenses and ask questions to help us understand more about the culture represented:

- Examine the clothing of the characters. *“What can I learn about their way of life by looking at their clothing?” “Do people still dress this way today?” “Are these illustrations accurate?” “How do we know?”*
- Study the language in the story. *“What can I learn about this culture and values through the use of their native language that is incorporated into the story?” “Are there lines or sections that repeat?” “Are similes or metaphors used?”*
- Explore power in the story. *“How do the people in charge affect the lives of others in the story?”*
- Study transportation in the story. *“How do people travel from one place to another?” “Does everyone in the story travel the same way?” or “Does this represent the way the people traveled in the past or is this still true today?”*
- Consider the role of money or wealth in the story. *“How do wealth and power show itself in the story with different groups of people?”*
- Determine possible messages the story teaches readers. *“What values does this story teach/uphold?” “How does this connect with the culture?” “Whose values are these - are they shared by everyone or by certain groups within the country?”*
- Study geography. *“How and where did the author embed information about that place into the story?” “How might the climate and landscapes of the country affect the folk tale?”*



- Examine art and architecture. *“How do the illustrations contribute to the story?”*  
*“What aspects of art or architecture are present in the illustrations?”*

As you are reading subsequent stories, minilessons may focus on how to read with these lenses, through modeling, thinking aloud, and guiding students’ practice you can teach students to become more and more independent. You may choose to read excerpts of folk tales closely, annotating them to show the sources of your findings.

In addition to annotations, you will probably want to encourage your students to take notes as they read one text and then another so that they can compare the texts about one culture or region. You’ll set students up to look across the texts noting similarities and differences. Then, as they move from one set of texts to another set of stories about another culture they will be able, again, to compare and contrast. “In both cultures there is a wise older grandparent,” they might say. “This makes me think that in several cultures folktales teach children to listen to adults.” Guiding your students to look across texts will set them up well for the next bend of the unit in which you will guide your students to research and think critically about the folktales they read.

## Bend II: Conducting Quick Research and Reading Critically

**Guiding Question:** *How can we think critically when reading folktales and studying cultures around the world?*

Across your social studies units this year as well as during reading workshop, you have encouraged your students to conduct quick research in order to pursue the answers to questions, and to confirm and revise their understanding of any number of topics -- this unit will continue this type of quick research. As in the past, you will want to encourage your students to ask questions, to wonder, and to let one question lead to another and another. This is, after all, what researchers do -- curiosity is perhaps the single most important thing we can foster in our students. In order for students to remain curious, they must act and you will teach your students to do just that by seeking out additional sources of information.

### *Seeking Additional Sources*

To begin, you may need to remind your students to return to their social studies notes from a previous unit. You've probably told your students that it is important to hold onto information by taking notes. Well, now is your chance to make that concept really come to life! You can show students how to return to their earlier notes looking for ways to make connections to their current studies and possibly answer some of their questions. Next, when pursuing additional information you'll probably want to teach students to read the author's notes (found in many folktales), to return to their nonfiction texts, and to read across folktales to check their understandings for accuracy. As your students read across these texts they may find that they need to search for additional sources. The internet and simple searches will be useful and you will probably want to support students' use of the internet with your guidance (or the guidance of a technology teacher or librarian in your school). Further, you may find it helpful to print information from websites that are relevant for your students' questions. For example, if students want to know about the climate in Southern Africa after reading *Mufaro's Beautiful Daughters*, you could provide them with a climate map for the continent.

As students move from one text set to another, they may read stories that are set in places that are less familiar or are even unfamiliar depending on the countries you have studied and the titles in your classroom library. This will probably mean that students will have less background knowledge to draw upon, more questions, and will need to do additional research. You can support students by helping them find materials for further reading. While it is tempting to hand materials over to students, you'll also want to consider the ways you can foster independence in your students. You could help students to imagine the materials they need and want, make lists, and pursue these materials online or in your school or neighborhood library.

### ***Note taking***

You will probably continue to highlight note taking skills and strategies for your students, especially as they move from text to text comparing, contrasting, and synthesizing information and ideas. In addition to the synthesis of information and ideas, you will probably need to remind your students to revise their ideas as they gather additional information from nonfiction sources. Your students may find it helpful to consider the problems found in folktales and their relevance today. For example, a student in an inquiry group reading Western African Folktales may decide to research what modern farming looks like in this part of Africa. They may discover that while there are some modern farming techniques that have improved farming, such as spraying insecticide or using larger machinery, the problem of droughts found in many folktales is still a problem from farmers today.

We suggest that you encourage your students to make decisions about how they take notes. As in previous units, while you may demonstrate a particular style of taking notes and expose students to possibilities, students need some choice in formats to develop note-taking skills that work well for them. Certainly, students will need to see you make use of t-charts as a way to compare and contrast or to list information on one side and ideas developed on the other. When you demonstrate your own decision-making for students you will provide them with a structure to use when taking notes, but more importantly with a model for problem-solving. As in earlier units, you will want to encourage students to try out various note taking structures and make decisions about what works best for them, addressing issues individually and in small groups. To help students transfer note taking skills from previous units, you might display anchor charts relating to the topic or provide students with personal copies or versions of these charts.

As in all of your social studies units, you'll probably want and need to incorporate geography into their thinking and note taking. You may encourage students to make quick sketches of the region of the folktale and to annotate these quick sketches. For example, if the folktale takes place in Western Africa and is near a river, they may study a map of Africa, locate the rivers in the western region of the country, and sketch this region in their notebooks, which will help them to gain a better sense of the setting and could lead to further nonfiction research.

### ***Critical Literacy***

While you'll encourage students to use the literature they are reading to learn about different cultures, you'll also need to be aware that literature is full of stereotypes and will want to teach students to move across texts in order to consider the ways that their hunches are confirmed or disrupted when reading other texts. We also suggest that you provide your students with a model as well as strategies for thinking critically about the folktales. It's important to keep in mind that folktales have been passed down through an oral tradition of storytelling and are stories intended for 'common people.' Initially, you can think aloud for your students about the subjects of these stories and their purpose. "Why might this story have survived generations?" and "Who is this story written for?" are questions you can pose and think aloud about before asking your students to do the same. Next, you can ask students to think about issues of fairness. (A topic of expertise for most third graders.) You might teach students to study the folktales from the perspectives of different characters when thinking about fairness. Linked to the concept of fairness is power. Students are often able to easily make this transition to thinking about the role of power in a text and the way it shifts across a story. It's helpful to consider the way that in many folktales a 'commoner' finds power from the discovery of a magical object or by tricking someone in power. As

stories that are written by commoners for commoners, folktales are ideal texts for introducing and extending critical reading practices. For a more extensive discussion of critical literacy in early grades, Jones's text *Girls, Social Class, and Literacy: What Teachers Can Do to Make a Difference* is a wonderful resource for teachers.

In addition to teaching your students about perspective, fairness, and power, you may want to extend students repertoire of ways of thinking critically about their reading. The list of question compiled below provides some possibilities.

Possible questions to support critical reading practices:

- *Whose story is this?* You might direct students to think about the social class and gender.
- Examine the power dynamics in the story - *Who had the power in this story? Did the power shift during the story? Are there some people that don't have any power? How would the story change if someone else in the story had power?*
- Study the story thinking about gender, thinking what would change with the opposite gender. *When thinking about gender, are girls and boys treated differently? How would the story change if the main character was the opposite gender? What views does the author seem to hold about male and female characters?*
- Push students to consider the intent of the author. *Who created this story (or what group of people?) Who is the intended audience? Are there readers who may be uncomfortable with this story?*
- Determine which characters are silenced in this story and what might be different if they did have a voice. *Which characters do not have a voice in this story? How would the story change if they were given a voice?* For example, in *The True Story of the Three Pigs*, the wolf's point of view of being framed was explained, which changed the story drastically.
- Explore issues of agency and choice. *What other choices did the characters have? Were they free to make their own decisions?*

### Bend III: Studying Common Folktales

**Guiding Questions:**

*How do stories change when it set in different countries with different cultures? What can these differences teach you about the various cultures?*

In this bend, students will read multiple versions of the same tale, set in different parts of the world. As always, you will encourage and expect students to transfer their learning from earlier parts of the unit to this final bend. That is, students will continue to read the folktales in order to study the culture, move between fiction and nonfiction, and think critically. You'll probably choose to organize your students into groups where students read and discuss the folktales together -- you may call these inquiry groups or book clubs depending on the instruction and social configurations that make sense for your class.

The purpose of this bend of the unit is to teach students to compare and contrast across cultures. Through read aloud, it will be helpful to model for students the way you consider the similarities and differences across texts and the implications of each. For example, in some of the *Cinderella* stories, the role of the Godmother in the traditional version may be changed to an animal and students may begin to wonder why this is different in the various tales. Perhaps Godmothers are not common in the culture or perhaps animals hold particular significance within the culture.

Your access to materials will determine some of the work you and your students do in this bend of the unit. If you have a variety of *Cinderella* tales, wonderful! You could use some of these for read aloud and others for students to read in groups. You may also have a variety of *Red Riding Hood* tales and students could read these and other tales that are common across cultures for their own reading. We've chosen to use *Cinderella* as a means to explain how this bend may unfold.

While you will get your students started through reading a few versions of the same tale aloud and inviting observation and discussion of similarities and differences, you will want to leave the bulk of this work for your students to discover. You may need to teach them how to look at a single aspect of the story across the versions. For example, when reading across *Cinderella* tales you could encourage your students to consider the characters traits,

just as they do in reading workshop, in order to consider what this says about different cultures. Part of this will involve the use of specific descriptors of characters traits. Is Cinderella hard-working, kind, resourceful? Are the step-sisters (if they are step-sisters) cruel, selfish, vengeful? This is a great opportunity for students to transfer their learning from reading workshop into social studies workshop. Of course, you'll want to encourage students to use their reading of these tales to consider the different implications according to the culture of origin.

Of course, there are many ways the different versions of this tale could be compared. Students may notice that the secondary characters are not the same across texts, or that the work Cinderella is required to do changes, or that Cinderella transforms in different ways, or that different objects hold significance in different tales. You'll want to be sure that your students are carrying forward the different lenses they've learned to read with including the study of geography, clothing, family configurations, class, fairness, and power.

As students read and discuss these various tales, you'll probably also want to encourage them to take notes as a means to compare and contrast and grow ideas about the different cultures represented. Again, it will be important for students to be reminded of the dangers of stereotypes and the need to read the folktales critically.

## Appendix

### *Embedding Test Prep in the Reading of Folktales*

You may choose to set aside some time to have students answer common test questions, either through discussion with their groups or by writing in their notebooks. For example, after a read aloud, you may post a question on the board for students to discuss in small groups. After discussing and orally rehearsing their answer, you may choose to have students write what they are thinking. Not only is this important that students become comfortable answering these questions with speed and precision, it also will give you a wealth of information to use in your test prep unit to guide instruction. You will learn which students will need more focused instruction in certain questions, allowing you to form small groups.

Another less traditional way to work on test prep skills is to invite students to write their own questions for other inquiry groups to answer, once they have some experience with the types of questions. Groups that write a question would need to answer their question and

submit it for teacher review before given to other students. Not only will you gain knowledge about the students who write the answers, there is also a sense of empowering students relating to test prep related to putting them in the position to also ask the questions. They will be tuned closely to the wording of the question, which could transfer to helping them correctly answer questions as well. Students may enjoy posing and answering for their peers, allowing them a little more freedom and creativity than in traditional test prep sense with a more active role.

As third graders, these students may not have extensive experience with these types of

### Possible Question Frames

#### **Multiple choice**

- How do character's actions change the story?
- Why did character do (or say) \_\_\_\_\_?
- What is the best recounting of the central message of this folk tale?
- Which word best describes character?

#### **Short answer**

- How did character's words and actions help you understand their character better?
- Use two details from the story.
- What is the central message of title? What details from the story help support your idea?
- How does character trick other character?

questions, so providing possible answer frames is a great way to scaffold this work.



*Book List for Fables/ Fairy Tales/ Fables From Around the World*

COUNTRY/ REGION	TITLE	AUTHOR	ISBN	LEVEL	LEXILE
<b>AFRICA - COMPILATION</b>	<i><u>Nelson Mandela's Favorite African Folktales</u></i>	<u>Nelson Mandela</u>	ISBN: 0393329909		
	<i>The Old African</i>	Julius Lester	ISBN: 0803725647	Y	920L
	<i>Nobiah's Well: A Modern African Folktale</i>	Donna Guthrie	ISBN: 0824986229	N	800L
<b>AFRICA - SOUTHERN -Zambia</b>	<i>The Sun, the Wind, and Tashira: A Hottentot Tale From Africa</i>	retold by Elizabeth Claire	ISBN: 1879531208	J	
<b>AFRICA - WESTERN COAST / CENTRAL -Mali</b>	<i>Yatandou</i>	Gloria Whelan	ISBN: 9781585362110		680L
<b>-Mali</b>	<i>Sundiata: The Lion King of Mali</i>	David Wisniewski	ISBN: 0395764815	P	820L
	<i>Zomo the Rabbit: A Trickster Tale</i>	Gerald McDermott	ISBN: 0152010106	K	370L

**Teachers College Reading and Writing Project**  
**Content Area Curricular Calendar, Third Grade, 2013-2014**  
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	<i>from West Africa</i>				
<b>-Ashanti</b>	<i>Anansi the Spider: A Tale from the Ashanti</i>	Gerald McDermott	ISBN: 0805003118	L	290L
	<i>Why Mosquitos Buzz in People's Ears</i>	Verna Aardema	ISBN: 0140549056	N	770L
	<i>The Leopard's Drum: An Ashante Tale from West Africa</i>	<u>Jessica Souhami</u>	ISBN: 1845075064		
	<i>The Adventures of Spider: West African Folktales</i>	<u>Joyce Cooper Arkhurst</u>	ISBN: 0316051071	R	710L
	<i>Why the Sun and the Moon Live in the Sky</i>	<u>Elphinstone Dayrell</u>	ISBN: 0395539633	K	570L
	<i>The Market Bowl</i>	<u>Jim Averbeck</u>	ISBN: 1580893686		600L
	<i>The Fire Children: A West African Folk Tale</i>	Eric Maddern	ISBN: 1845075145		
<b>AFRICA - EASTERN</b>  <b>-Somalia, Kenya, Ethiopia,</b>	<i>Bringing the Rain to Kapiti Plain (Naandi)</i>	Verna Aardema	ISBN: 0140546162	J	

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<b>Tanzania</b>					
	<i>The Ogress and the Snake and Other Stories from Somalia</i>	Elizabeth Laird	ISBN: 1845078705		
<b>-Kenya</b>	<i>Mama Panya's Pancakes</i>	Mary Chamberlin	ISBN: 1905236646	Q	700L
<b>-Uganda</b>	<i>Beatrice's Goat (contemporary)</i>	Paige McBrier	ISBN: 0689869908	N	640L
<b>EUROPEAN -Ireland</b>	<i>Fergus and the Night Demon (Ireland)</i>	Jim Murphy	ISBN: 0618339558		
<b>-German</b>	<i>Doctor All-Knowing</i>	Doris Orgel	ISBN: 1416912460		
	<i>Little Johnny Buttermilk</i>	Jan Wahl	ISBN: 0874835593		
	<i>The Little Match Girl</i>	<u>Hans Christian Andersen</u>	ISBN: 1937004112	O	950L
	<i>Hansel and Gretel</i>	Rika Lesser	ISBN: 0525461523	N	680L
<b>-Italy</b>	<i>The Canary Prince (Rapunzel)</i>		FULL TEXT: <a href="http://www.menggang.com/book/people/calvino/calvino-works-02-e-016-020.html">http://www.menggang.com/book/people/calvino/calvino-works-02-e-016-020.html</a>	P	920L

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	<i>Rumpelstiltskin</i>	<u>Paul O. Zelinsky</u>	ISBN: 0525442650	N	740L
<b>EGYPT</b>	<i>The Winged Cat: A Tale of Ancient Egypt</i>	Deborah Nourse Lattimore	ISBN: 0060236353	U	560L
<b>AMERICAN INDIANS</b>	<i>Selu and Kana'Ti: Cherokee Corn Mother and Lucky Hunter</i>	Red Earth	ISBN: 1572551674		
	<i>The Legend of the Indian Paintbrush</i>	Tomie dePaola	ISBN: 0698113608	O	840L
<b>-Intuit Indians/ Canada</b>	<i>A Promise is a Promise</i>	Robert Munsch	ISBN: 1550370081	L	600L
<b>CHINA</b>	<i>The Emperor and the Kite</i>	Jane Yolan	ISBN: 0698116445	P	660L
	<u><i>The Empty Pot</i></u>	Demi	ISBN 0805012176	M	630L
	<i>The Seven Chinese Brothers</i>	Margaret Mahy	ISBN: 0590420577	O	820L
	<i>Tikki Tikki Tembo</i>	Arlene Mosel	ISBN: 0312367481	N	1090L
	<i>Grandfather Tang's Story: A Tale Told by</i>	<u>Ann Tompert</u>	ISBN: 0517885581		660L

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	<i>Tanagrams</i>				
	<i>The Dragon Prince: A Chinese Beauty and the Beast Tale</i>	<u>Laurence Yep</u>	ISBN: 0064435180	L	820L
<b>JAPAN</b>	<i>Oni Wa Soto</i>	Cathy Spagnoli	ISBN: 078021479X		410L
	<i>Little One-Inch from Little One-Inch and Other Japanese Children's Favorite Stories</i>	<u>Florence Sakade,</u> <u>Yoshisuke</u> <u>Kurosaki</u>	ISBN: 4805309954		
	<i>The Funny Little Woman</i>	Arlene Mosel	ISBN: 0140547533	L	570L
<b>INDIA</b>	<i>One Grain of Rice</i>	Demi	ISBN: 059093998X	P	830L
	<i>The Drum: A Folktale from India</i>	Rob Cleveland	ISBN: 9780874838022	I	
<b>MEXICO</b>	<i>Ashes for Gold: A Tale From Mexico</i>	Katherine Maitand	ISBN: 1879531224		
	<i>The Day It Snowed Tortillas</i>	Joe Hayes	ISBN: 0938317768		690L
	<i>La Llorona / The</i>	Joe Hayes	ISBN:		835L

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	<i>Weeping Woman</i>		0938317393		
	<i>The Legend of the Poinsettia</i>	Tomie DePaola	ISBN: 0399216928	0	680L
	<i>Holy Mole!: A Folktale from Mexico</i>	<u>Carline McAlister</u>	ISBN: 0874837758		
<b>BRAZIL</b>	<i>Dancing Turtle: A Folktale from Brazil</i>	Pleasant DeSpain	ISBN: 087483502X		
	<i>Uirapurú: Based on a Brazilian Legend</i>	P. K. Page	ISBN: 0889822646		
<b>AFRICAN AMERICAN</b>	<i>African-American Folktales: Stories from Black Traditions in the New World</i>	Roger D. Abrahams	ISBN: 0375705392		
	<i>From My People: 400 Years of African American Folklore (An Anthology)</i>	Daryl Cumber Dance	ISBN: 0393324974		
	<i>Her Stories : African American Folktales, Fairytale, and</i>	Virginia Hamilton	ISBN: 0590473700		880L

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	<i>True Tales</i>				
	<i>The People Could Fly: American Black Folktales</i>	Virginia Hamilton	ISBN: 0394869257	W	660L
	<i>Every Tongue Got to Confess: Negro Folk Tales from the Gulf States</i>	Zora Neale Hurston	ISBN: 0060934549		
	<i>Read-Aloud African-American Stories: 40 Selections from the World's Best-Loved Stories for Parent and Child to Share</i>	Edited by Susan Kantor	ISBN: 1579129226		
	<i>African-American Folktales for Young Readers : Including Favorite Stories from African and African-American Storytellers</i>	by Richard Young & Judy Dockrey Young (Editors)	ISBN: 0874833094		
<b>LATIN AMERICA</b>	<i>Juan y los frijoles magicos/Jack and the Beanstalk</i>	Marta Mata	ISBN: 0811818438		



	<i>Goldilocks and the Three Bears/ Ricitos de oro y los tres osos</i>	Marta Mata	ISBN: 0811818357		
	<i>Momentos Magicos: Tales from Latin America told in English and Spanish</i>	Olga Loya	ISBN: 087483497X		

### ***ONLINE RESOURCES***

Interesting article of how folktales and fairy tales with critical literacy:

<http://www.buzzle.com/articles/the-halo-effect-on-people.html>

\* Critical literacy article - Lukes Four Resources

[http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/critical\\_literacy.pdf](http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/critical_literacy.pdf)

<http://www.ala.org/offices/resources/multicultural>

<http://noctrl.libguides.com/content.php?pid=35402&sid=1041623>

### **MULTICULTURAL VERSIONS OF CINDERELLA**

<b>COUNTRY/ REGION</b>	<b>TITLE</b>	<b>AUTHOR</b>	<b>ISBN</b>	<b>LEVEL</b>	<b>LEXILE</b>
<b>ORIGINAL</b>	<i>Cinderella</i>	<u>Kinuko Y. Craft</u>	ISBN 1587170043	P	840L
<b>AFRICAN - SOUTHERN -Zimbabwe</b>	<i>Mufaro's Beautiful Daughters</i>	<u>John Steptoe</u>	ISBN: 0140559469	T	720L
<b>AFRICA - WESTERN</b>	<i>Chinye: A West African Folk Tale</i>	Obi Onyefulu	ISBN: 1845071786		

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<b>AMERICAN - APPALACHIAN USA (EASTERN USA)</b>	<i>Smoky Mountain Rose: An Appalachian Cinderella</i>	Alan Schroeder	ISBN: 0140566732		760L
<b>CAJUN/ NEW ORLEANS</b>	<i>Cendrillon :A Cajun Cinderella</i>	Sheila Hebert Collins	ISBN: 1565543262		
<b>SPANISH AMERICAN</b>	<i>Little Gold Star: A Spanish-American Cinderella Tale</i>	Robert D. San Souci	ISBN: 0688147801	N	640L
	<i>Estrella de oro/Little Gold Star, A Cinderella Cuenta</i>	Joe Hayes	ISBN: 0938317687		
<b>CARIBBEAN</b>	<i>Cendrillon</i>	Robert D. San Souci	ISBN: 2914692285	O	540L
<b>CAMBODIA</b>	<i>Angkat: The Cambodian Cinderella</i>	Jewell Reinhart Coburn	ISBN: 1885008090		660L
<b>CHINA</b>	<i>Yeh-Shen, The Cinderella Story from China</i>	Ai-Ling Louie	ISBN: 0698113888	P	840L
<b>EGYPT</b>	<i>The Egyptian Cinderella</i>	Shirley Climo	ISBN: 0064432793	O	620L
<b>HMONG</b>	<i>Jouanah: A</i>	Jewell Reinhart	ISBN:	Q	620L

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	<i>Hmong Cinderella</i>	Coburn with Tzexa Cheerta Lee	1885008015		
<b>INDIA</b>	<i>Anklet for a Princess: A Cinderella Story from India</i>	Meredith Babeaux Brucker	ISBN: 1885008201		
<b>INDONESIA</b>	<i>The Gift of the Crocodile: A Cinderella Story</i>	<u>Judy Sierra</u>	ISBN: 0689821883	N	590L
<b>IRELAND</b>	<i>Fair, Brown, and Trembling: An Irish Cinderella Story</i> (Full text available online – book out of print)	Jude Daly		O	560L
	<i>The Irish Cinderlad</i>	<u>Shirley Climo</u>	ISBN: 0064435776		730L
<b>KOREA</b>	<i>The Korean Cinderella</i>	<u>Shirley Climo</u>	ISBN: 0064433978	O	700L
<b>MEXICO</b>	<i>Adelita: A Mexican Cinderella Story</i>	<u>Tomie dePaola</u>	ISBN: 0756930898	O	660L
	<i>Sootface: A Ojibwa Cinderella Story</i>	<i>Robert D. San Souci</i>	ISBN 044041363X	O	640L
	<i>Domitila: A Cinderella Tale from the Mexican Tradition</i>	Jewell Coburn	ISBN: 1885008139	Q	700L

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<b>MIDDLE EASTERN</b>	<i>The Golden Sandal: A Middle Eastern Cinderella Story</i>	<u>Rebecca Hickox</u>	ISBN: 0823415139	P	870L
<b>NATIVE AMERICAN</b>	<i>The Rough- Face Girl</i>	<u>Rafe Martin</u>	ISBN: 0698116267	S	540L
<b>PERSIA</b>	<i>The Persian Cinderella</i>	Shirley Climo	ISBN 0064438538	J	760L
<b>PHILIPPINES</b>	<i>Abadeha: The Philippine Cinderella</i>	Myrna J. De La Paz	ISBN: 1885008171		
<b>RUSSIA</b>	<i>Baba Yaga and Vasilisa the Brave: A Russian Cinderella Story</i>	Marianna Mayer	ISBN: 0688085008		
<b>(GENDER TWIST)</b>	<i>Prince Cinders</i>	Babbett Cole	ISBN: 0698115546	N	630L
<b>(VARIOUS POINT OF VIEWS)</b>	<i>If the Shoe Fits: Voices from Cinderella</i>	<u>Laura Whipple</u>	ISBN: 0689840705	O	

***Cinderella Resources Online:***

Full text versions of Cinderella: <http://www.surlalunefairytales.com/cinderella/other.html>

Full text of a Brazilian version of Cinderella from *Brazilian Folktales* book by Livia Maria M de Almeida: <http://rachelhopecrossman.blogspot.com/search/label/Brazil>

***MULTICULTURAL VERSIONS OF LITTLE RED RIDING HOOD***

COUNTRY/	TITLE	AUTHOR	ISBN	LEVEL	LEXILE
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REGION					
<b>Original</b>	Little Red Riding Hood: By the Brothers Grimm	<b><u>Trina Schart Hyman</u></b>	ISBN: 0823406539	L	800L
<b>Bilingual Version in Spanish</b>	<i>Caperucita roja/ Little Red Riding Hood (Spanish Edition)</i>	Luz Orihuela et al.	ISBN: 043977375X		
<b>China</b>	<i>Lon Po Po: A Red-Riding Hood Story from China</i>	Ed Young	ISBN 0399216197	S	670L
	<i>Auntie Tiger</i>	Laurence Yep	ISBN: 0060295511		670L
<b>Latin America</b>	<i>Red Ridin' in the Hood: And Other Cuentos</i>	<u>Patricia Marcantonio</u>	ISBN: 0374362416	Q	870L
<b>Africa -Ghana</b>	<i>Pretty Salma: A Little Red Riding Hood Story from Africa</i>	<u>Niki Daly</u>	ISBN: 0618723455		640L
<b>Armenia</b>	<i>Little Red Hood and the Kesh Kayl: The Armenian Version of Little Red Riding Hood</i>	Talene Dadian White	ISBN: 1456518321		700L
<b>Lousiana -Cajun</b>	<i>Petite Rouge : a Cajun Red Riding Hood</i>	Mike Artell	ISBN: 0142500704		870L

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<b>Southern USA</b>	<i>Flossie and the Fox by Patricia McKissack</i>		ISBN: 0803702507	O	610L
<b>USA prairie</b>	<i>Little Red Riding Hood - A Newfangled Prairie Tale</i>	Lisa Campbell Ernst	ISBN: 0689821913	N	580L
<b>Southwestern USA</b>	<u><i>Little Red Cowboy Hat</i></u>	<u>Susan Lowell</u>	ISBN: 0805064834	N	310L
<b>Different Point of View</b>	<i>The Wolf's Story: What Really Happened to Little Red Riding Hood</i>	Toby Forward	ISBN: 0763627852		

***Folk tale videos***

HBO family has a series of folk tales - not sure how to share this legally,  
 Momotaro (Japan)

[http://www.teachertube.com/viewVideo.php?video\\_id=65288](http://www.teachertube.com/viewVideo.php?video_id=65288)

The Tiger Child (India)

[http://teachertube.com/viewVideo.php?video\\_id=177625&title=The Tiger Child&vpkey=0a6b5ec8b0&album\\_id=](http://teachertube.com/viewVideo.php?video_id=177625&title=The Tiger Child&vpkey=0a6b5ec8b0&album_id=)

The Tortoise's Dream (South Africa)

[http://www.teachertube.com/viewVideo.php?video\\_id=182752](http://www.teachertube.com/viewVideo.php?video_id=182752)

(part 1)

[http://www.teachertube.com/viewVideo.php?video\\_id=182762](http://www.teachertube.com/viewVideo.php?video_id=182762)

(part 2)

The Magic Apple (Middle East)

<http://www.youtube.com/watch?v=BuBufXFYjWA>

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